"Barretts of Wimpole Street," Capitol, New York, Establishes Record of 4 Weeks

CANADIAN MOVING PICTURE DIGEST

Vol. 26, No. 28 TORONTO 2, CANADA November 3rd, 1934

IMPORTANT ADVANCE INFORMATION!

We urge you to screen at your first opportunity HELEN HAYES in "WHAT EVERY WOMAN KNOWS." This is truly one of the finest, sincerest, most human pictures of our time. We suggest that your advertising should take the form of a personal recommendation. Tell your patrons that again you advise them to attend a *new* Helen Hayes picture. Tell them that their faith was justified when you recommended "Sin of Madelon Claudet." You can go on record emphatically in your approval of "WHAT EVERY WOMAN KNOWS." Remember, it is Sir James M. Barrie's great play. In the cast, Brian Aherne and Madge Evans. M-G-M is heartily proud of it!

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

"

IT TAKES A GREAT PICTURE TO PLAY 4 WEEKS ON BROADWAY!

'BARRETTS' did it at the Capitol

First time in the history of the talkies!

and is playing extended runs everywhere. Congrats

NORMA SHEARER FREDRIC MARCH

Charles LAUGHTON

for 'BARRETTS *of* WIMPOLE STREET,"

with Maureen O'Sullivan, Katharine Alexander. *From* Rudolph Besier's *play. Directed by* SIDNEY FRANKLIN

Literary Digest Gives M-G-M's Lubitsch Operetta "The Merry Widow" (AAAA) Highest Quality Rating

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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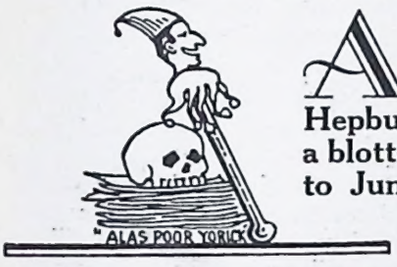
THE PREMIER OF ONTARIO APPEALS TO END AMUSEMENT TAX



A PHOTOGRAPH of Premier Mitchell F. Hepburn was utilized upon a blotter in circulation prior to June 19th of 1934, "issued by the Ontario Liberal Association," which contained the following question, "Do you pay Taxes?" A list of "Ontario's Direct Taxes" was presented as follows: "Federal Subsidy, $2,900,000; Liquor Profits, $6,000,000; Gasolene Tax, $12,000,000; Motor Car and Truck Licenses and Permits, $7,400,000; Corporation and AMUSEMENT TAX, $8,300,000; Succession Duties, $8,000,000 — Total, $45,200,000." Then in a box printed in red ink was this important question, "Do you want to carry this burden of this taxation to your grave and to pass it on to your children and your children's children?"

We are certain that the Exhibitors and the Film Industry in Ontario are not anxious that the Amusement or Nuisance Tax should remain; and they feel with Premier Hepburn that they are anxious to prevent such a tax from passing on to their children, and their children's children. They are equally concerned about the masses which patronize the theatres of Canada, that these shall not carry the burden of such taxation; and that their children's children shall not be compelled to inherit such a liability as a legacy. Taxation for Recreation!

The last line of the blotter advises "Vote Liberal and end bad government in Ontario," which leads us to conclude that Premier Mitchell Hepburn looks upon the Amusement Tax as an example of "bad government"; and that when he appealed to the people to "Vote Liberal and end bad government," it was in the nature of a promise and a guarantee that he would abolish the Amusement Tax.

"LET THERE BE LIGHT"

N. L. NATHANSON recently issued a command, "Let There Be Light," and across Canada there is the sound of hammer on steel as Dark Houses get out of that state where "moth and rust corrupt," put on a coat of paint, introduce Dunlopillo cushioned seats, to make it nicely comfortable for patrons, introduce the "Voice of Action," a marquee which blazes its message across that street, and start Mr. Lightstone, veteran of Metro-Goldwyn-Mayer distributing forces in Toronto, on his way to plant the Leo, the Lion Banner on top of the flag-pole.

All these things have happened, because "N.L." said, "Let there be Light." Restaurants open in the vicinity, a druggist puts on a new coat of paint also, for are not customers on the Horizon? A cigar shop gets "all lit up," a "Ladies Wear" presents snappy and dainty feminine lingerie. Landlords breathe more easily, taxes and interest on mortgages become possible. Even the newsboy gets a break! And why should not these good things follow?

In the very beginning of Creation it is written, "God Said Let There Be Light," and there was Light, and God Saw That It Was Good." A Dark House is not like a Dark Horse, it is not in the race, and never has a chance to be "in the money." Let There Be Light!

RAY PRESENTS

RAY LEWIS

UPTON SINCLAIR, candidate for Governor of California, is reported in The New York Times, Tuesday, October 30th, 1934, as demanding a Congressional investigation of alleged anti-Sinclair activities of movie interests. The New York Times in publishing a San Francisco despatch states, "He charged the Motion Picture Interests with distributing false propaganda against him."

In telegrams to Senator David I. Walsh of Massachusetts, and Representative Wright Patman of Texas, Sinclair said a Hollywood paper which he described as the "official publication of the Motion Picture interests had boasted that Louis B. Mayer, producer; C. C. Pettijohn, General Counsel for the Motion Picture Producers and Distributors of America and others had entered a war against me."

Mr. Sinclair asked that the proposed investigation take place regardless of the results of the election, and the objective to be "Federal supervision, as was effected in the meat packing industry through my activities in 1906."

Now, we know why Sinclair is not the pet of the Industry of Motion Pictures, in his candidature for Governor of California. It is not the first time that Sinclair has evidently talked of Federal Investigation and Supervision of Motion Pictures. As Governor of California, Mr. Sinclair could put into practice what he preaches.

It is not quite plain how a Federal Supervision of Motion Pictures would end poverty in California, nor do the Motion Picture artists, professional and artisan feel particularly flattered by the "meat-packing" association.

A TORONTO morning paper stated that several stars including Katharine Hepburn, Clark Gable, Will Rogers, etc., would be called to testify by Sinclair's counsel that they had been told not to vote for Sinclair. Meanwhile, Hepburn walked away with some nice free space in the presentation of this angle of the gubernatorial fight.

The New Republic publishes a poem by Sinclair to prove he is not an Atheist. It was a surprise to see God's Name repeated in print so frequently in the New Republic, the latter, which has never been strong on religious prayers. But, somewhere, it has been said that "politics make strange bed fellows". As Gracie Allen would say, "no strange fellows got into my bed during my election campaign, but a lot of them got in my way". This is Ray Lewis announcing, the better half of Mrs. Joshua Smith, late candidate (very late) for Member of Parliament. But who wants to be an "early bird" in a Depression? You can only catch "worms" and get Indigestion, The Digest is easily digested.

Meanwhile "The Literary Digest" conducts a California poll and reports Frank F. Merriam, Republican, as leading with 42,141 votes; Upton Sinclair, Democrat, 17,284; and Raymond L. Haight, Progressive, Commonwealth, 7,471. "California will be the most interesting state in the country on Election Day, November 6th." is the Literary Digest's announcement.

THIS paper reports that it "mailed nearly 700,000 ballots to individuals in every class and occupation of society, in every county and community of the State, asking each person who received a ballot to indicate his or her choice for Governor among the five candidates by marking a cross in a square opposite the preferred candidate's name." 67,208 ballots were returned to the Literary Digest, being the total of votes received.

This is less than 10% of the number sent out according to the figures as given. Which reminds us that The Canadian Moving Picture Digest's questionaire sent out to Canadian Exhibitors has already reached about a 50% mark in returns.

From the Lux Theatre, Kamsack, Sask., we hear that the manager likes the Editorials, in The Digest, best, George (Mailing?). Write us again, George, and let us have your last name which is hard to make out on the card you filled in!

The Daylight Theatre Co. Ltd., of Sask., are also regular receivers of our publication, and believe that Canada should have a Canadian Motion Picture Trade Paper.

H. S. DOWSLEY, Manager of the Rex, writes "All of The Digest is interesting and especially the Ray Presents". You should see my face, H. S., blushes, just like eLo the Lion when he takes a bow for "The Barretts of Wimpole Street". Incidentally, Mr. Dowsley informs us that the Rex Theatre is one of a chain known as Western Theatres Limited, which consists of theatres in Saskatchewan, Alberta, and B. C., the latter British Columbia, and not the opposite of A.D. Mr. C. M. Hoad is the managing director. Thanks again for the information. It is a treat to hear from our exhibitors across the country, especially when they write as this exhibitor has written, "I feel that The Digest is really instructive for local managers in these small towns especially." Now what do you think of that and I always thought I was big time stuff.

J. Palansky, New Dreamland, Medicine Hat, Alta., writes he likes "Reviews and Previews", also the Spotlight page best.

R. Leach, Manager of the Star, Corona, Alta., writes that The Digest is the only paper he receives owing to crop failures for several years.

(Continued on page 6)

Father Coughlin Referred to Hollywood on Radio Last Sunday "Dressed-up Strumpets!"

Dear Old London

(Special to The Digest from our London correspondent, Dennison Thornton)

Jew Suss Costs Out of Great Britain

BRITISH National Films, the new company about which I have already written in these columns, will produce a "Life of Rhodes" as its first subject. No players or director chosen as yet. Gaumont-British will distribute B.N.F. product . . . . "Jew Suss" drew 25,000 paid admissions the first three days of its showing at the Tivoli, thus breaking the record set-up five years ago by the original "Bulldog Drummond" picture with Colman. This reception of "Jew Suss" virtually guarantees that its £125,000 production cost will be recovered in Britain alone. It is estimated that before its general release the film should reap £47,500 . . . . The "Sketch," national illustrated daily, running serialization of Columbia's "It Happened One Night" . . . . British Lion's "Gay Love" musical sharing the bill with "Have a Heart" at M-G-M's Empire theatre. . . . "Nell Gwyn" doing terrific business at the Leicester Square. . . . Johnny Weissmuller demonstrating aquatics at the Empire Swimming Pool, Wembley. . . . Conrad Veidt's life story starting in the "Sunday Despatch" . . . . "Morgenrot," German film banned by Hitler, showing at Rialto. Directed by a Jew, the picture portrays story of engagements between British "Q" ships and German "U" boats during Great War. "Such films do not reflect well on peace-loving country like Germany," says Hitler. . . . .

Dinner for Feuchtwanger

Before the London premiere of the picture Lion Feuchtwanger was entertained at a dinner in his honor. The great Jewish author was a model of brevity, they say. After seeing the film he was warm in his congratulation of all concerned in the production. During the dinner the history of "Jew Suss" was recalled by a friend of the author who said that at the time he wrote it Feuchtwanger was a reader in a Berlin publishing house. Unfortunately he was not a very good reader! When the author submitted the manuscript of his book to his own firm they turned it down. Later, however, they bargained with him. Herr Feuchtwanger was not quite the sort of reader they wanted. Now if they agreed to publish his book would Herr Feuchtwanger consent to cancel his three year contract? The author agreed and the book was put to press. In no time it became a best seller throughout the world and reaped a fortune for its creator —a fortune that has since been brutally confiscated from him by Hitler's Nazis.

Radio-Luxembourg Station

CURIOUS to find out just what the Gaumont-British Sunday broadcasts over their own Radio-Luxembourg station were like, I listened in the other day for the first time. The proceedings, I discovered, were very much along the lines of the average first-class Canadian or American sponsored programme. A musical hour was in progress at the time of my hearing, and a studio audience composed of Frenchmen was responsible for much Gallic "hurrah-ing" and "bravo-ing" at the end of each number. The music alternated between jazz and the semi-classical. Between numbers the announcer advertised the latest Gaumont-British films and stars currently on tap at G-B London theatres. Indeed the programme reminded me very much of the weekly broadcasts which Famous Players Canadian Corporation used to sponsor over Winnipeg station CKY a couple of seasons ago.

Figures Talk

FIGURES are sometimes interesting—and sometimes boring. These figures are interesting. They reveal that for one recently-completed picture ("The Private Life of Don Juan") and for three in production ("Whither Mankind?", "Scarlet Pimpernel" and "Bosambo") London Films have secured 10,000 world contracts. For each picture 5,000 contracts have been taken in the United States; 1,000 in France; 700 in Germany; 600 in South America; 200 in Belgium and 400 in Italy. The same pictures will be shown in 200 theatres in Canada; 150 in Austria; 200 in Czecho-Slovakia; 100 in Hungary, 300 in Spain and Portugal; 100 in Holland; 200 in Norway, Sweden and Denmark; 100 in Poland and 80 in Jugo-Slavia. The original English versions of each picture will be shown in foreign countries with explanatory titles in the language of each country. This list does not, be it noted, include figures for the British Isles. United Artists will release in all countries except Canada where Regal Films handle London Films product.

Biblical Palestine

LORD LEE of Fareham has made a "documentary" film entitled "Biblical Palestine". It is being shown at the time of writing on the same bill with "My Song For You," the Gaumont-British picture starring Jan Kiepura. The picture, which has a running commentary spoken by Lord Lee himself, is an attempt on the part of its maker to "express the conviction that the Bible is by far the most illuminating guide book for pilgrims and travellers to Palestine." Amongst those who attended the first showing of "Biblical Palestine" were Lloyd George, Leslie Hore-Belisha (London Minister of Transport), Sir Landon Ronald, the conductor, Sir John Lavery and Lord Lee himself.

GREY SKIES, north winds and flying leaves proclaim the advent of a new winter over London. Little rains turn to steady drizzles and raw dampness fills the air. As I look across towards the Kingsway from my office window, endless traffic "slishes" over moistened streets. The atmosphere is sluggish. Dusk has descended and the street almps have just been lit. City lights mirrored in the damp asphalt add the final effect.

As passing Piccadillians rub chilly fingers, Tuxedo-ed showmen rub warm hands in pleasurable anticipation. For the grey skies and the flying leaves and the sticky drizzles mean a new season and a contented box-office. All the filmic riches, the juiciest baits of Elstree and Hollywood manufacture, are taken out of summer storage at this time, and are dangled tantalizingly before the Londoner's eye!

Metro-Goldwyn-Mayer's "The Barretts of Wimpole Street", a "bon bouche" of the new season's releases, make its bow at the Empire. It is given an impressive, stately première for which all seats fetch a six shilling sum. A superb advance campaign, fully in keeping with the dignity of the subject, draws a capacity house which unanimously acclaims the piece. The critics rise to the occasion with glowing tributes to the fine acting of Miss Shearer, Mr. Laughton and Mr. March, to the skill of Director Sidney Franklin, and to the genius of producer Irving Thalberg.

"The Barretts", they agree, is the best British picture NEVER MADE IN ENGLAND.

Cecil B. de Mille Writes that Louis B. Mayer Told Him "Ben Hur" Grossed Around Seven Million Dollars

Reviews and Previews

By "JAY L."

"BRITISH AGENT" (Warner-First National)

IT is all too seldom that the Hollywood moguls discard the "cloak of make-believe" and turn out a picture in which the characters act like *real* persons and not just *reel* ones. When this phenomenon does occur, it is an event in the "flicker" world. "British Agent" belongs to this sacred group.

It is a powerful, dynamic story of the bloody, chaotic Russia of 1917, from the fall of the Czarist regime to the founding of the present system of government. First National have gone out of their way (and pocketbooks) to make every character in the picture seem genuine.

In the Gypsy Inn set, the music is supplied by a Russian Gypsy Band, and not by a group of Hollywoodites with whiskers. Irving Pichel who plays the head of Pavlova, head of the "Cheka" (i.e. the Russian Secret Police) is particularly suited for this role, as once in his youth in Russia he was forced to answer questions hurled at him by the very man he portrays upon the screen. In many other ways, important and petty, the producers have made it their policy to present the details as accurately as possible, and as a result everything in the picture (except perhaps the love-theme) is convincing.

The story was suggested by Bruce Lockhart's best-seller, "Memoirs of a British Agent," and in many cases it is identical with the true story of that British adventurer. Leslie Howard has the role of Stephen Locke, British Vice-Consul in Moscow at the time of the Revolution. When the British Ambassador and his staff are recalled, Locke is left in Moscow as *unofficial* British representative to the new Russian. It is his job to delay and if possible to prevent the signing of Russia of a separate peace with Germany, which would enable Germany to throw several additional divisions against the Allies on the Western Front. Locke persuades them to postpone the signing for three weeks, within which time he promises Great Britain will send them financial and military support. However, *within the three weeks*, Britain sends an expedition against the Soviet, ignoring Locke's request. His whole purpose defeated by his own superiors, Locke conspires with three other young foreign agents, an American, a Frenchman, and an Italian to overthrow the new regime with the help of the White Russians. The plot fails and Locke is suspected of conplicity in the conspiracy. Proof of his guilt however, is not available, and it is only by means of treachery on the part of the girl he loves, that the necessary proof is obtainable. Locke is finally trapped in an ammunition-filled garret and his sweetheart, remorseful because of her betrayal of his love and trust, goes to his hiding place knowing that it is to be bombed into oblivion.

The finale is not as powerful as the suspense throughout the picture, and therefor provides an anti-climax. While the search was being conducted for Locke, Lenin was shot, and it was feared that he would die. However, just as our hero and heroine are going to be blown up, word comes through that Lenin has regained consciousness and will live. Everybody is so overjoyed, that the soldiers don't bother to throw their bombs, and our hero and heroine are safe to return to England.

Except for this happy ending, so desired by patrons of picture theatres, it is a powerful drama, full of breath-taking situations, and it is expertly directed by Michael Curtiz; Curtiz has made the most of a great plot and a good cast.

Kay Francis makes the unsympathetic part of the aristocratic Red convincing. William Gargan, Phillip Reed, and Cesar Pomero as Locke's fellow-conspirators are admirably suited for their respective parts, and Irving Pichel as the "Cheka" chief does a fine bit of work.

Characteristic of the picture is the striking resemblance that one or two characters bear to their true counterpart. Especially is this true in the case of the Soviet Commissioner (J. Carrol Naish) and the English Prime Minister (George Pearce) who bears unmistakable resemblance to Trotzky and Lloyd George. Lenen Holtz as Lenin, and Ivan Simpson as Evans the Embassy servant are excellent in their characterizations. Leslie Howard, star of this picture was made for the part.

The sets, although massive and crowded at times, have a certain genuine appearance about them. Everything taken in consideration "British Agent" would certainly get your reviewer's vote as one of the ten best pictures of the year (that is, of course if he had a vote); and although it is naturally dominated throughout by Leslie Howard's personality, the entire cast, the director, and all others connected with the picture should be congratulated on the result of their efforts.

* * * *

"THE COUNT OF MONTE CRISTO"

(Reliance - United Artists)

ALEXANDER DUMAS, world-famous name in literature has again been brought to the screen, this time in the talkie version of the old time "Monte Cristo".

Here is a story that has been read and loved by millions, and for that reason alone if for no other, the picture is bound to be in the box-office success class. However in addition to containing a good plot, the "Count of Monte Cristo" has an excellent cast and has been particularly well directed by Roland Lee.

The story is such a familiar one to everyone that I shall only sketch it briefly. It is a story of a young sailor who through no fault of his own finds himself in the centre of a Napoleonic intrigue, and is sentenced to a dungeon for the rest of his life. While in prison he discovered a great treasure and on his escape he returned to France an exceedingly wealthy man who assumes the title of the Count of Monte Cristo. He then proceeded to punish his enemies, one by one, and those who had brought about his imprisonment. You remember the famous line, "The World Is Mine".

It is an exciting picture very well acted. Robert Donat, the young Englishman who played the part of the lover in "Henry VIII", admirably portrays the sailor, Edmund Dantes, later "Count of Monte Cristo", and Elissa Landi who has nothing to do except to look particularly beautiful, successfully fills that requirement. Paul Irving is good as Napoleon, and Louis Calhern as the chief of Dantes' enemies, is magnificent, as is Clarence Muse in the part of Ali, the deaf mute. Others in the cast include Sidney Blackmare, O. P. Heggie, Raymond Walburn, and Irene Hervey. Their combined work succeeds in making a very well balanced cast for an excellent picture.

Movie Ball, Friday, Nov. 16th, Royal York, Toronto. Big Doings!

CONKLIN IN WINNIPEG

(Special to The Digest)

Richard Tauber Makes Hit

PROOF that British pictures have an appeal was conclusively demonstrated to a packed theatre of distinguished Winnipeg citizens, when the golden voice of Richard Tauber, world-famous tenor, ushered in the Osborne Theatre's all -British picture policy in Winnipeg.

The picture was "Thine is My Heart," based on the poignant story of the life of Franz Schubert. Tauber took the part of the composer and brought to it a depth of feeling that put his performance in the highest rank. But it was his glorious voice that won the acclaim of his audience.

The gala premier inaugurate a new series of British presentations, which the theatre management hopes will prove highly popular with Winnipeg audiences. Reaction of Thursday night's crowd seem to indicate the hope is realized.

Many of Winnipeg's leading citizens attended the performance as guests of the British trade commissioner, under whose patronage the pre-view was given. Representatives of church and state, of business, the professions, and the social world were in attendance. Music lovers found the picture, with Tauber singing Schubert's immortal composition, a rare treat and Mr. Average Man, who was neither an outstanding citizen nor a musical critic, found in the picture and the singing the best of entertainment.

"It was a splendid picture," was the general concensus of the audience as it left the theatre.

"The Last Gentleman"

NO fault can be found with the current bookings at Winnipeg's larger moving picture houses. How is this for one week:

George Arliss in "The Last Gentleman," at the Met.; "Caravan" and "Charlie Chan in London" at the Capitol; William Powell in "The Thin Man" at the Lyceum; Richard Dix in "Stingaree" at the Garrick; and George O'Brien in Zane Gray's "Dude Rancher" at the Province. There is quality and variety sufficient to suit every taste.

Winnipeg is stepping right up into the big city class in playing the Grace Moore musical "One Night of Love" for five weeks, at the Garrick theatre. The Film Daily in a recent issue has kind words for this city's appreciation of a good screen musical and for the exploitation and publicity campaign conducted by Manager Henry A. Morton of the Garrick. One of the advertisements for the picture, which the Garrick ran in the Winnipeg daily papers, is reproduced as an example of good publicity.

Winnipeg is to see "The Girl of the Limberlost." This Gene Stratton Porter story, hailed as a Hollywood answer to the demand for better, cleaner pictures, is booked in at the Garrick theatre, in the near future. If the screen version preserves one half the charm of the Stratton story it will be well worth seeing. Other pictures on the Garrick's new program and to be seen at that theatre soon, include Edmund Lowe and Myrna Loy in "Broadway Bill"; Barbara Stanwyck in "The Lost Lady," and James Gagney and Pat O'Brien in "Here Comes the Navy."

Production of George Arliss' latest picture, "The Iron Duke," in which Arliss plays Wellington, has now been completed at the British Gaumont studios at Shepherd's Bush, London. Supporting Mr. Arliss in this picture are such well-known British stage and screen stars as Ellaline Terris, Gladys Cooper, and A. E. Matthews. Victor Saville directed. The picture is said to be one of the finest ever made in Britain. It will be seen in Winnipeg very soon after its Canadian release date, which has not yet been set.

THE outlook for British pictures in western Canada is better at the opening of the present season than at any time since the first British product was brought to Canada. In consequence of the increased demand, and the growing approval, a larger number of the bigger British pictures have been booked for Winnipeg.

British Gaumont, for instance, has on the market what it terms "the British twelve," and in the list there are at least six really big pictures. Headed by "Chu Chin Chow," familiar to thousands of Canadians in its stage form, the list includes the following:

"Evensong," a musical, starring Evelyn Laye: "Power," starring Conrad Veidt, who will be remembered for his fine work in "Rome Express"; "Anna Karenina," the Tolstoi story, with Madeleine Carroll in the leading role; "The Camels are Coming," a Jack Hulbert picture, and "My Song for You" with Jan Kiepura, whose "Be Mine Tonight" attracted much attention when shown in the Lyceum in Winnipeg.

British International has "Blossom Time", which opened at the Osborne in Winnipeg, recently. "The Great Defender," a Matheson Lang picture; "Du Barry," with an all star British cast; "Mr. Cinders," a Hippodrome music comedy, and others. Associated Talking Pictures offers "Sing As We Go," a Gracie Fields vehicle; "Java Head," the Hergesheimer story, co-starring Anna May Wong and Elizabeth Arden; "Lorna Doone," with Victoria Hopper, a Vancouver, B.C. girl, in the lead; "The Wandering Jew," starring Conrad Veidt, and a new production of that rather disagreeable picture, "Bella Donna."

Tom Pacey, down at the Beacon theatre, Winnipeg, is having a great time these days. Between shows he is superintending a rather extensive job of redecorating and improvement which Henry Morton, proprietor of that theatre, has undertaken. When completed the Beacon will be an especially pretty and well appointed house. But in the meantime, Tom Pacey is adding a few gray hairs to his luxurious thatch.

Lou Tellegen Takes the Count

Lou Tellegen, famous on the stage for his handsome bearing, and his histrionic ability, and lately associated with Motion Pictures, stabbed himself to death in the home of a well-known society woman who had befriended him, when broken in health, and unfit for work, he sought her as a friend whom he had known in his most glamourous days.

This is the second tragedy which has befallen the home of this Good Samaritan, another old friend, taken in, took a Last Curtain Bow upon her threshold.

It is reported that Tellegen suffered from cancer. Better Luck, Tellegen, in that land "from which no traveller returns."

"'Diamond Jim' by Parker Morrell—Life and Times of James B. Brady Wonderful Screen Material for Mae West as Lillian Russell"—Ray Lewis

The Merry-Go-Round

Phil. Stone

Puns and Coffee

HAVE you heard of the wife who thought it was better to have a husband who is handy around the house than one who comes in unexpectedly? . . . And the classic of office boy stories is the one where the boss tells the O. B. he doesn't want to be disturbed for half an hour. The office boy whereupon answers, "Allright, sir, shall I send in your secretary?"

Sloganizing

MAE WEST . . . "The spice of the program" . . . JEAN HARLOW . . . "Ask the man who owns one" . . . MAY ROBSON . . . "There's no substitute for experience" . . . MAX BAER . . . "Good till the last drop" . . . KATE SMITH . . . "It floats" . . . SHIRLEY TEMPLE . . . . "99/44% pure" . . . . WALTER WINCHELL . . . "Even your best friend tells him."

Shorter Short Story

THE Boy was heartbroken . . . his ambitions, his dreams, all shattered . . . "But, my boy," his father had said, "you must understand, that while law is a fine profession, I made this fine home of ours, put you through high school, and made your mother very happy, by being an undertaker. There is nothing shameful about it, and I have longed for the day when I can put "Johnson and Son, undertaker", on my windows". "But, dad—" he had begun to protest. "Now, son, do as I tell and you'll be a successful man. Take the car and go visit some of your old high school friends, and while you're there leave one of our cards, discreetly of course. That should bring us a lot of new customers." The Boy's last words when they pulled him out of the smashed car were, "Tell dad I could only manage to get him one customer — Me".

Literary Department

BOOKS to read . . . "Kings and Numbers" a new tome by Tiffany Thayer . . . "So Red the Rose" a best seller by Stack Young . . . Hugh Walpole's latest effort "Captain Nicholas" . . . . "While Rome Burns" by Alexander Woolcott, M.C. on the Whiteman-Jolson Program . . . "Nyinsky" the life of the Russian Dancer by herself (Romola Nijinsky) . . . S. S. Van Dine's new thriller, "The Casino Murder Case" . . . The author of "Lady for a Day", "Little Miss Marker" and other best sellers, Damon Runyen has concocted a new tone, "Blue Plate Special" you must not miss . . . Another addition to the Tarzan series, "Tarzan and the Lion Man" by Edgar Rice Burroughs has just been published . . . The author of "Millie," "Alabam" and others has a new book, "Lady Ann", Donald Henderson Clarke is the writer's name.

Anecdote

JED Harris and George Kaufman, famous Broadway figures share an office together. Kaufman came in the office one day to find Harris stark naked, sitting at his desk. G. K. didn't even let on he noticed it, talked to Jed for about two hours about various business matters, entirely unconcerned about Harris' condition. When he rose to leave the office, he turned to Harris and slowly said, "By the way, Jed, your shirt is unbuttoned." Then he left.

Laughing at the Last

AFTER the night comes the yawn . . . Simile, As obvious as Gable's ears . . . also, Family trees usually have lots of saps . . . She was only a Garbage-Man's daughter, but she owned a swell dump . . . and in closing remember, familiarity breeds contempt, also children!!!

Open Letter by Local Council Praises Mgr. Smithies of Capitol

The following letter sent to the Kingston Whig-Standard, in open letter form was published in that publication, Monday, October 29th, 1934. It contains a tribute paid to Manager Smithies of the Capitol, for his efforts in providing "films for children" in Kingston, the letter reads:

Films for Children

To the Editor of
The Whig-Standard.

Sir:—Apropos of your recent editorial dealing with the National Council of Women and the Cinema, may I be permitted to draw your attention, briefly, and that of your readers, to what has been done in Kingston during the past year to provide suitable pictures for the juvenile population of the city?

In January last Mr. Smithies, the manager of the Capital Theatre, inaugurated a series of special films for children which were shown at the Capitol Theatre every alternate Saturday morning. This schedule was continued until the summer when the weather became very warm; during the time they ran these pictures were seen by approximately ten thousand children and were, I venture to say, very thoroughly enjoyed by them all. Not only was every precaution taken for the safety and protection of the children while at the theatre, but in addition a practical nurse was in attendance at all times during these special matinees.

It is of interest to note that Kingston is the only place in Canada where any effort has been made to arrange a program of films for children and this altruistic action on the part of the local manager was warmly endorsed by the Local Council of Women. In April a resolution was passed commending Mr. Smithies for the fine community spirit he was displaying in providing clean, wholesome amusement and recreation for the children of Kingston, in the form of special pictures for them every alternate Saturday morning. Following this letter of appreciation was sent from the Council and from several of the larger affiliated societies.

Another series of films is to be arranged for this season, I understand, to continue throughout the winter and it is to be hoped the parents will co-operate by allowing the children to attend in as large numbers as possible. This will help to solve in a great measure locally at any rate, the vexatious problem as to what pictures the children may or may not attend.

Believe me,
Yours very truly,
M. M. BEAMAN,
Convenor of Cinema Committee,
Local Council of Women.

Liberty Gives "The Barretts of Wimpole Street"—"Tarzan"—"Viva Villa"—"The House of Rothschild"—"The Lost Patrol"—Four Stars

Show Business

Jerome Kern to Score "A Lady Comes to Town"

Jerome Kern, whose delightful music in "Showboat" and other successful stage musicals has placed him among the first ranks of American composers, and who is soon to join Metro-Goldwyn-Mayer to write original scores for two pictures, will do as his initial assignment "A Lady Comes to Town". This is Clements Ripley's original story of an aristocratic Boston woman who, in the early Seventies, runs away from home to join her lover in the Western mining camps, only to scorn him later and become the sweetheart of a gambler, whom he marries after they strike it rich.

Kern, who is scheduled to arrive at M-G-M next November 15, is to work with Oscar Hammerstein II on the adaptation of the story.

"Flirtation Walk" Print Arrives—Film Pre-viewed

The first completed print of First National's special production, "Flirtation Walk", in which Ruby Keeler, Dick Powell and Pat O'Brien have the leading roles, has been received at the company offices in New York and was previewed there last Monday. A few days later a special showing will be held at West Point for the cadets and officers who assisted in the production of the picture at the United States Military Academy. "Flirtation Walk" is to be shown at the Strand Theatre within the next few weeks.

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United Artists Sets Three Release Dates

Release dates have been set on three new United Artists releases up until November 30th. The first release on the new schedule is "Transatlantic Merry-Go-Round," Reliance production starring Jack Benny, Nancy Carroll and Gene Raymond, on November 2. This will be followed by the Samuel Goldwyn production, "We Live Again." starring Anna Sten and Frederic March, on November 16; and "The Private Life of Don Juan," starring Douglas Fairbanks under the direction of Alexander Korda for London Films, on November 30.

Lily Pons to Sing for RKO Radio Pictures

The golden voice of Lily Pons, beautiful star of grand opera, will probably be heard in RKO Radio pictures.

B. B. Kahane, president of RKO Studios, announces that a deal has virtually been completed that will place her under contract. She is now in London.

She will not come to Hollywood until after the close of the opera season and her first picture will go into production some time between next April 15th and June 15th.

"Vampires of Prague"

"Vampires of Prague" was last week week decided on as title for the new mystery story being prepared for production at the Metro-Goldwyn-Mayer studios.

Filming Universal Musical

Harvey Gates has been engaged by Stanley Bergerman to collaborate with Robert Harris and James Mulhauser on the operetta which Universal purchased last week. Its title is "Sing Me a Love Song" and Stanley Bergerman will produce it with Harris acting as associate producer. The idea back of "Sing Me a Love Song" is to make in Universal City a picture which has the remarkable appeal which characterized "Be Mine Tonight", which is enjoying a revival of popularity in the current wave of musical pictures.

Alexander Korda to Produce Film King George V's Rule

Alexander Korda, production head of London Films, announces that his organization will produce "The Reign of King George V", a film depicting in dramatic form the story of England's ruler from his ascendancy to the throne up to the present time. It is to be released simultaneously throughout the British Empire as part of the Royal Jubilee to commemorate a quarter of a century of kingship.

"Barretts of Wimpole St." Plays 4th Week, Capitol

The first talking picture ever to play four weeks at the Capitol Theatre is "The Barretts of Wimpole Street", new Metro-Goldwyn-Mayer hit with Norma Shearer, Fredric March and Charles Laughton. This remarkable record was established last week when public demand resulted in a decision by Major Edward Bowes to hold over the new production for a four-week engagement.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "The Count of Monte Cristo", a United Artists production with Robert Donat and Elissa Landi.

IMPERIAL—Manager Jack Arthur — Kay Francis and Leslie Howard in "British Agent", Warner Bros. picture.

TIVOLI—Manager D. Krendal — The Paramount picture, "Cleopatra", with Claudette Colbert and Warren William.

SHEA'S—Manager Jerry Shea — "Charlie Chan in London", with Warner Oland, a Fox picture.

UPTOWN—Manager Tom Daley — "Thine Is My Heart", a B.I.P. production, distributed through Empire Films.

Fredric March Writes Forceful Defense for Morals in Hollywood in Fan Magazine

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